

UDC: 73094:338.48:339.138

IN THE TRAVELOGUE GENRE

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The genesis of travelogue has pre-literature origin and dates back to the period of mythopoetic model of a human and the world, which is represented in the folklore, particularly in the fairy tales. Each epoch introduced its invariants to the genre nature. The beginning of the 20th century marked a new stage in the history of the genre.

Having considered "Travelling without meaning and morality" by Iren Rozdobudko, the author of the article concludes that the work represents travelogue with a transparent image-making function and features of marketing communication according to its concept and plot-compositional structure. The author of the travelogue expresses her attitude to the things she saw by the selection of details and events, unfolded in time and space in order to get a reader interested and convince him to travel. This is the aim of all collected and comprehended facts and details, language, style and tone of the narrative. All mentioned above allows considering the work to be not only literary genre, but also one of the most interesting genres of the travel journalism.

Key words: travelogue, detail, composition, plot, traveler's image, image function.

Iren Rozdobudko is a Ukrainian writer and journalist, repeated winner of the All-Ukrainian contest "Coronation of the Word", she entered the literature world in the early 21st century. Her works are read, translated, filmed.

The genre diversity is a peculiarity of her literary talent including a novel, travelogue, detective, psychological thriller, psychological drama, absurd comedy and narrative.

The travelogue "Travelling without meaning and morality" was published by "Nora-Druk" publishing house in 2011. Yu. Sokolovska, Iren Rozdobudko's legacy researcher, says that "this genre is somewhat uncharacteristic" of the writer [1, p. 179]. It is difficult to agree completely to that opinion, as XVII century showed "the connection between a travelogue and a novel": the plot of travelling was used both in the novel of education and philosophical novel [2, p. 257].

S. Moussa, a French scientist, believes that exactly travelogues are mostly the sources for novels [3, p. 50]. Ukrainian literature has such an example, when "Travelling from Poltava to Hadyach" by Panas Myrnyi transformed into a well-known novel "Do the Oxen Bellow, When Their Mangers Are Full?".

The travelogue has been a topic of literature and journalistic researches for a long time. The world communication science has already accumulated substantial experience in studying of the historical background, typology and specifics of the genre. The works of such researchers as J.-K. Bershe, F. Wolfzetel, N. Duaron, V. Krylov, S. Moussa, A. Pascuali, A. Polonskyi, Ye. Ponomaryov, H. Tverdov, R. Unen are the most authoritative.

Ukrainian communication science has recently increased its interest in the research of travel journalistic issues. The works of O. Aleksandrov, K. Val'kova, I. Havrylyuk, T. Kovalyova study some its aspects.

The aim of the research is to describe the main genre constants and the generic of the travelogue "Travelling without meaning and morality" by Iren Rozdobudko.

The scientists consider a travelogue to be "a complicated genre, difficult to define. Its main genre forming characteristic feature is aspiration for truthful reflection of "alien world" through the traveller's perception" [2, p. 258]. Therefore, one of the important travelogue features is combination of different genres features.

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The concept of our research is described by the notion of “genre” being “a historically formed set of relatively stable organising principles of content and formal genre forming components in a single aesthetic unit within a group of literary works” [4, p. 34].

The genesis of travelogue, which represents the travel literature, has pre-literary origin and goes back to the period of mythopoetic model of a human and the world. “A narrative model of a human journey in a mythopoetic world is based on two archetypes of space and way, which runs through that world” [5, p. 11]. It can be observed in Indo-European epos and folklore and in a fairy-tale in particular.

Travelling possesses the principal genre forming function in the complicated process of artistic communication (author – reader). “The travelling goal and author’s communicative instructions, determining the travelling route, are of the exceptional importance” [5, p. 32]. Thus, the main role in defining the dominant in the travelogue genre belongs to travelling.

First of all, let us consider content and compositional aspects of “Travelling without meaning and morality” by Iren Rozdobudko. It is well known that the composition urges the author to embody an idea in a certain form, to unite different components, independent, at first glance, facts into a single unity as well as to subordinate them to a common communicative aim. The travelogue includes a preface and ten chapters, devoted to a certain country. The chapters differ in volume, composition and narrative form.

In the author’s opinion, the countries differ from each other by two things, which are the famous people, a unique visit card of a country’, and the cuisine. These two peculiarities defined the structure of chapters. They are finished by an enclosure, containing the traditional dishes recipes and the list of outstanding people of those countries, where the author travelled.

The first chapter concerns Finland. The journey by a comfortable suburban train caused the reflections about the Finnish language being one of “the world’s most complicated” with plenty of dialects for such a small country (there are nine of them) [6, p. 10].

The traveller did not omit any of the details: air, Finnish ferries, people, cities, customs, traditions, hotels, legends, museums and a unique children country “Naantali”. She is impressed by the environmental purity and admires the orderliness of this corner of the world.

“Sauna is just the same feature of this country as Lappish Father Frost Joulupukki”, – says Iren Rozdobudko and pays attention to the unusual details of home life, characterizing Finns – all premises are equipped with a three-level shoes brush [6, p. 17, 22].

The chapter devoted to Sweden has a subtitle “The Fairy Tales of the Swedish Kingdom” and consists of five stories. The author tells in details the legend of Stockholm foundation. Its name means “a wooden island”.

The story of “a bronze orphan” – a nine-centimetre sculpture of a boy by the sculptor Edvard Eriksen, who is the author of the famous Copenhagen Mermaid – is very gripping. The one-boat museum, the estate of the sculptor Carl Milles, Junibacken fairy town created for the characters of the most popular Sweden fairy-tales produce great impression. The writer also mentioned the most popular brand of the country, which is the Nobel Prize, to be accurate the awarding place “City Hall”. This chapter is marked by the philosophical reflections concerning the sense of life. By the way, the traveller emphasizes that a person’s life in well-off Sweden (at the same time with the highest suicide rate) is compared to the life of Bananafish.

Two chapters – “Croatia. The Pearl of the Adriatic” and “Egypt. Tsyhel-tsyhel-ay-lyulyu!”, or this irregular, mad, touching world” – in fact, are the presentation of these countries on the touristic world map. The traveller focuses the attention on the things worth going there. Croatia attracts by a bay, snow-white yachts, fishing boats, the Plitvice lakes and the Coliseum which is very similar to the Roman one. Egypt enchants by coral reefs, fish kingdom, great weather (warmth, sea, sun when it’s winter cold in Kyiv) and special treatment of the guests.

The chapter telling about Malaysia is quite original. The writer tells her friend Liza about the country in five SMS, which titles are of instructional character. The chapter is full

of serious information about Malaysia. The local cult of food impressed the traveller probably most of all. "Instead of usual greeting like "How are you?" the Malays firstly ask: "Have you eaten anything?" and only after making sure that the interlocutor is satisfied, they nod satisfactorily", – writes Iren Rozdobudko.

Greece appears before readers in two dimensions. Greece as a "fur coat" country: "Fur coats from the warehouse", "Fur coats with discounts", "Fur coats manufacturer special offer", fur coats... fur coats ... fur coats ... So the "fur coats fever" begins: to buy or not to buy?" – mocks the traveller [6, p. 89].

However, the other side of Greece utterly fascinated the author: "Perhaps there is no other country on the world map, about which people knew as much as about this "cradle of civilization" [6, p. 91-92]. It demonstrates her knowledge of ancient Greece mythology, intertwining the story with gods' names. "It was very wise and farsighted of ancient Hellenes to present the world with legends", – states the writer [6, c. 92].

The story about Oksana Kliftogiani, a well-known painter in Greece, is very edifying. It was found out later that she was a writer's distant relative. There is a recipe of stuffed cucumbers in the enclosure of the chapter.

The Czech Republic for the writer is mystic and tempting; first of all it is represented by Prague. This city is ancient and romantic with its dramatic story of martyr's death of Jan Nepomucký, Marina Tsvyetaeva's house, with its windows overlooking the Charles Bridge... mythic giant Golem. Johann Bach, Niccolò Paganini strolled in its streets. Schiller, Kafka, Zweig and Čapek wrote here. Sigmund Freud lived here, observing his patient's behaviour from his balcony, seventy-year-old Goethe suffered from his love to young Ulrika in that city.

The chapter devoted to the Czech Republic impresses by its special sensitivity, the author's reflections and emotional experience. This country imprinted on the traveller's memory with such details:

"Here on the Charles Bridge, I left with no regret one year of my life devoted to Jan Nepomucký.

Here ... I missed my flight having no money for a return ticket.

Here I discovered a magic potion, which I prefer to all most sophisticated drinks of the world ..." [6, p. 105].

Ms. Iren Rozdobudko's invincible belief is the following: "If the world is perceived in details, then the sublime becomes more comprehensible" [6, p. 7].

To conquer America is "the same as to obtain the keys to any even the most sacred gates" is the leitmotif of the chapter "America. A handful of jigsaw puzzle" [6, p. 121].

Travelling through America is not a tourist guide book, but it is, first of all, an effort to realize, understand and comprehend yourself, your own nation through the prism of the seen, experienced and achieved. The writer convinces the reader: "... if you conquer America – you will conquer the world" [6, p. 135]. In her opinion, the image of America is an image of the country, which "first came to the mind when a desire to start a new life appeared" [6, p. 122–123].

The story, which seems to be simple and clear at first sight, raises one of the most urgent issues for the modern Ukraine – human traffic prevention, Ukrainian women in particular. Here we see that the author plays the role of an authoritative expert, giving advice, recommendations and warns the women sincerely.

The story of Israel is not less instructive; the chapter is distinguished by its narrative. The story is rich in dialogues, reflections, questions and also in poems and songs from "The Bible Cycle" by Ihor Zhuk, who is a bard, poet and composer. "One of the strongest impressions of the journey, – says the writer, – is that all of the immigrants (and here, in fact, all are the immigrants!) work their fingers to the bone in this small and relatively young country. It is so because they are building THEIR OWN HOUSE, sifting through their hands every handful of that stony and not so much fertile soil. And before moving into an own house or apartment, they spend several years in "kibbutzs" – settlements like

communes – where they do the work they can until they find a place in that ardent sun” [6, p. 142].

“To reach the goal here you should work your fingers to the bone. You should work for yourself, but you should realize that you are an owner of the whole country. We miss such feeling so much ...”, – concludes the writer [6, p. 145]. With deep tenderness and enthusiasm, the traveller tells the story of Mark and Stella’s family, congenial Lviv dwellers. The emotional density of the story confirms the writer’s love for this country, so she convinces a reader: “Each should visit Jesus’s motherland at least once in order to see the golden (almost literally!) Jerusalem, to stand near the Wailing Wall, to see the Garden of Gethsemane, the Virgin Mary headstone and her husband Joseph’s house, to stroll in Via Dolorosa...” [6, p. 145–146]. It is necessary to note that this chapter has no subdivision, but is followed by photos and the enclosure including Israeli cuisine recipes along with the information about the renowned people.

However, the chapter “Malta. Alma Malta or Letters to Michael” is written in the form of the author’s letter to Michael from Sent-Julian’s, who is the character of her novel “The Morning Cleaner”.

The Republic of Malta is situated on six islands, three of them are inhabited and the other three are gigantic boulders, scattered by the mythical heroine Sansua in the Mediterranean.

“While travelling, – writes Iren Rozdobudko, – you always take another look at yourself. And you ask a question: what if ... stay here? And you answer it – but to yourself only. It’s like trying on the royal apparels and realizing soon that they are too tight: too small and too starched collar, too stiff belt, too heavy crown ... along with complete disrespect for the valety. Loneliness which you cannot suppress neither by anisette nor by stewed rabbit and exotic love. Do you know where I felt it?

In Valetta, in the Cathedral of Saint John the Baptist standing in front of the sculpture of ... Zaporozhian Cossacks ...” [6, p. 184].

“I absolutely agree: Malta is incredible. And despite the fact that it is so mysterious and interesting, – it is destined for the few, – concludes the writer and adds: I have forgotten to write about the keys! To be accurate, about the doors of Maltese houses, that are never locked and the keys may just stick out welcomingly, signifying about complete trust and safety. The criminality is reduced to zero in Malta.

... I have never thought that this European civilized, orderly, small country possesses so many wonders enough for the whole continent” [6, p. 185–187].

Thus, one can make the conclusion that only one position of the travelogue is preserved taking into account its plot and composition: all the chapters are finished in the same way: “In addition”. As it was mentioned above, the author offers traditional recipes of the described countries here. The cycle “Famous People” is of special interest, it usually tells about well-known literary man, public persons and journalists of every mentioned country with their quantity ranging from one to seven. The writer gives the titles of books she advises to read.

It is obvious that the author of travelogue describes the journey on the basis of her social status, cultural and spiritual level, life experience and her own perception of the world, taking into consideration the trip goals. Iren Rozdobudko defines her goals as follows: “to open new doors into other realities, to jump over time abyss, to get into the unknown” [6, p. 5].

The author plays different parts, besides being a traveller, she is also a researcher, artist, literary critic, controller, expert, cookery expert, etc. Sometimes the image is vague and has an impersonal character, remains an objective authority hidden behind the available information.

A traveller image fulfilling the uniting function defines the strategy of facts and details presentation and also unfolding technique, i.e. imaginative structure of the travelogue. It should be mentioned, that scientists differ six kinds of strategy: total, selective (focus),

declarative, rational, emotional and hybrid [7, p. 211]. In our opinion, the emotional strategy type is characteristic of “Travelling without meaning and morality”.

It is known that a travelogue “consists of heterogeneous forms, genres and is characterized by numerous intertextual connections and frequent digressions” [2, p. 258]. Iren Rozdobudko’s travelogue is a book formed on her personal impressions, reflections, experience, the seen and heard, and it unites elements of different genres, reflections about the culture, language, territory, and people, living on it, together with their tastes, likes, customs and traditions.

In order to get a recipient interested and to stir a reader to the material perception, the author mostly adds stimulating features to the narrative raising serious issues, overwhelming a reader with a joke. The journey narrative has enlightening, instructive, entertaining and captivating character, the author strongly upholds the point of view that travelling is important in a person’s life.

As we can see, all of the chapters are different in size, narration and internal structure. The plot source is a traveller’s personal experience, her awareness, knowledge, on one hand, and facts, details and comprehension of life reality on the other hand.

The author’s attitude towards what she has seen is expressed by the selection of details and events, unfolded in time and space, in order to get a reader interested and convince him in the necessity to travel. The collected and comprehended facts, events, phenomena, language, style, plot, compositional structure, architectonics and narration tone are targeted at it. We observe how an intellectual story, analytical commentary can be accompanied by gossip, anecdotes, legends, interesting scenes of personal life. At the same time, undemanding, at first sight, form of narration embodies the deep content, characterizing the traveller as a nationally conscious citizen of Ukraine and an intellectual. The peculiarities of the author’s style include pointed metaphors, similes, usage of myths and legends, etc. Sometimes the narrative sounds hackneyed, but it only strengthens the efficiency of information perception and serves as an adviser and deepens the feeling of travelling possibility and its proximity. The detailed description, facts, stories, legends contribute to the opportunity to feel the “zest” of another country, to believe in yourself as a potential traveller. We observe a bright argumentation of travelling, thus, promotion of active way of life. At the meantime, we can see not just a traveller, but an adviser too.

It should be mentioned, that the book is written in such a manner that one can constantly feel parallels and comparisons with Ukraine. Directly or indirectly, but the narrative tells about Ukrainians, their life, customs, behaviour, culture, etc. To our mind, the author pays attention to the details absent or opposite in Ukraine, like keys left in doors during the travelling. This very conception is the basis of the narrative structure and defined it as a travelogue with a transparent image function and marketing communication specifics.

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Received: Jenuary, 17, 2017